I D I L L I O

Op. 134

By

THEODORE LACK

REVISED EDITION WITH FINGERING, PHRASING, PEDALING AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION AND METHOD OF STUDY
By MAURICE ARONSON

FORM AND STRUCTURE AND HARMONIC ANALYSIS
By ALEXANDER HENNEMAN

BIOGRAPHICAL SKETCH AND GLOSSARY
By EMERSON WHITHORNE

ART PUBLICATION SOCIETY
MUSICIANS TEXT BOOKS

St. Louis London

Price 35 Cents

PRINTED IN U. S. A.

No. 630

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 630

IDILLIO

BIOGRAPHICAL SKETCH—THÉODORE LACK.

Born at Quimper, Brittany, France, September 3rd, 1846.

QUIMPER is an old-world city lying in the heart of Brittany. There one hears more of the Breton language than the French. The narrow cobble-stoned streets wind up and down the small hills on which the town is situated. What more poetic surrounding could a composer choose in which to pass his childhood? There Théodore Lack was born, and there he spent the days of his youth.

Later he went to Paris, where he had excellent teachers in pianoforte and harmony at the Paris Conservatory. Since 1863 he has made the French capital his home, dividing his time between teaching and composing. In his composition he has confined himself to works for the pianoforte, all of which have an elegance and charm that make them particularly popular with music students.

POETIC IDEA: This Idyl leads us to the charms of nature, into the rural solitude and pastoral quietude of field and forest. Note the rhythmic constancy of the accompaniment, which continues throughout the entire composition with but slight, occasional interruptions, and lends it that monotony of mood so characteristic of compositions depicting rural simplicity. Over this steady accompaniment, in which the keynote is applied predominatingly, rises the song of one who is happy in these peaceful environs.

METHOD OF STUDY: The two introductory measures prepare the mood which prevails throughout the entire composition. Commencing with the fourth beat of m. 2, the song extends over eight measures. A slight tinge of sentiment is introduced at m. 11, which measure, with the up-beat of m. 10, ushers in the second part of the song in the key of F minor. But sunshine quickly dispels this touch of gloom, and through a bright and sparkling little passage in measures 17-18 we return to the original key. This passage requires no especial speed, but is to be played with absolute evenness. The eight *staccato* notes in m. 18 should be played with finger *staccato* close to the keys, without the use of the wrist.

The second repetition of the song beginning in m. 34 leads to an elaborate sequential treatment (measures 40—42) of the melodic fragment—originally stated in the latter part of m. 4 and the beginning of m. 5—and finally to a graceful climax in measures 43-44.

Melodic fragments, alternating between the harmonies of the E major triad and A-flat major triad, fill measures 45—49, and lead to a final repetition of the little melodic figure (m. 49-50) with which the composition commenced, now developing into a delicately woven passage, measures 51—54.

Copyrighted 1918, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1918 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

FORM AND HARMONY

FORM: This composition in A-flat major presents two distinct melodies. The first in A-flat major, the second in F minor. The last two measures of the F minor period show a Bridge Passage above the Organ Point E-flat (m. 17-18). A short introduction and a Coda, the latter beginning in E major, open and close the piece. In Form it appears thus:

Introduction m. 1 to 4th beat of m. 2		
m. 2	Ab Major	m. 10
m. 10	F Minor	Bridge Passage m. 17-18

m. 18	Ab Major	m. 26
m. 26	F Minor	Bridge Passage m. 33-34

m. 34	Ab Major	m. 45
m. 45	Coda in place of F Minor Period	m. 54

REFERENCES:

Period—See Progressive Series Lesson No. 51; also Nos. 74, 92, 96, 100, 102 and 122.

Bridge or Connecting Passage—Treated in Lessons Nos. 85, 87 and 131.

Organ Point-Treated in Lesson No. 105.

For a similar example of the use of two contrasting themes in a composition, see Progressive Series Catalog: Sinding, *Rustling of Spring.*

HARMONY: **Relative Keys.** Measure 11 introduces F minor, the relative minor key of A-flat major. The latter is the tonic key of the piece.

Four Part Harmony. Inversion of Chords. Prepared Suspension. A triad in Four Part Harmony is found in m. 16, beat 1, in the six-four position, namely, B-flat, E-flat, G, B-flat, C. In the soprano, preceding the B-flat, is a tone foreign to the chord. It is called a Prepared Suspension, as it appears in the same voice in m. 15

REFERENCES:

Relative Keys—See Lesson No. 24.

Four Part Harmony—See Lesson No. 59.

Inversion of Chords—See Lesson No. 58.

Suspensions—See Lesson No. 68; also Nos. 67, 70 and 88.

For Suspensions and their Resolutions, see Progressive Series Catalog: Rubinstein, *Melady in F.*

GLOSSARY

NAMES

Lack,	pronounced,	Läk.
Quimper,	"	Kĕm-pĕr, (nasalized).

TERMS

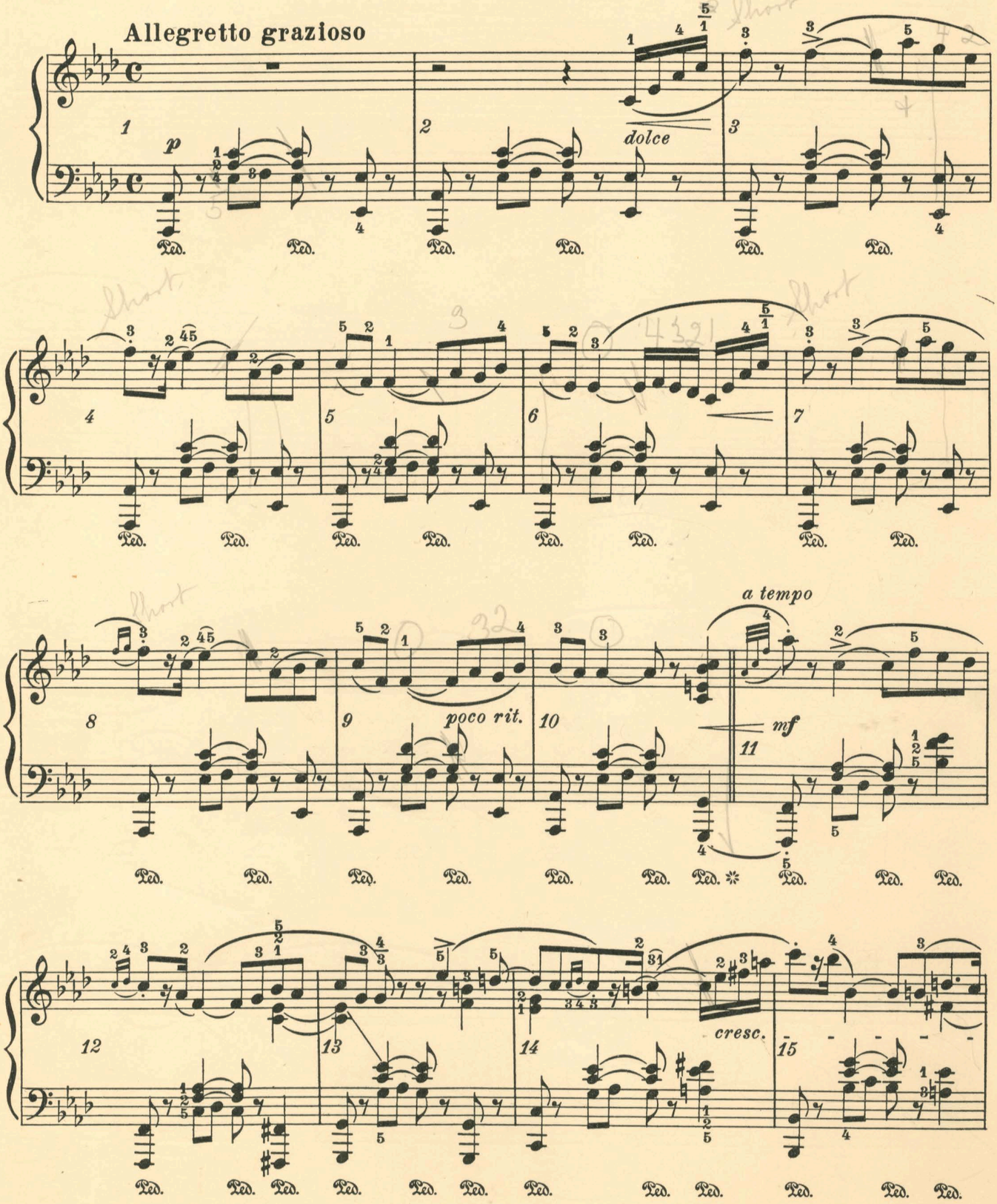
staccato,	pronounced,	stäc-cä-tō, sharply detached, short.
allegretto grazioso,	"	äl-lĕ-grĕt-tō grä-tsē-ō-zō, lively and gracefully.
dolce,	"	dōl-tshĕ, softly and sweetly.
a tempo,	"	äh tĕm-pō, in time.
poco rit. (ritenuto),	"	pō-cō rē-tĕ-noo-tō, a little slower.
cresc. (crescendo),	"	crĕ-shén-dō, increasing the tone.
delicatamente,	"	dĕl-ē-cä-tä-mĕn-tĕ, delicately.
dim. (diminuendo),	"	dē-mē-noo-ĕn-dō, diminishing the tone.
poco a poco,	"	pō-cō äh pō-cō, little by little.
rall. (rallentando),	"	räl-lĕn-tän-dō, gradually more slowly.
idillio,	"	ē-dēl-lĭ-ō, a short poem in pastoral form.
coda,	"	cō-dä, a musical sentence at the end of a composition to make a more complete and effective termination.

Idillio

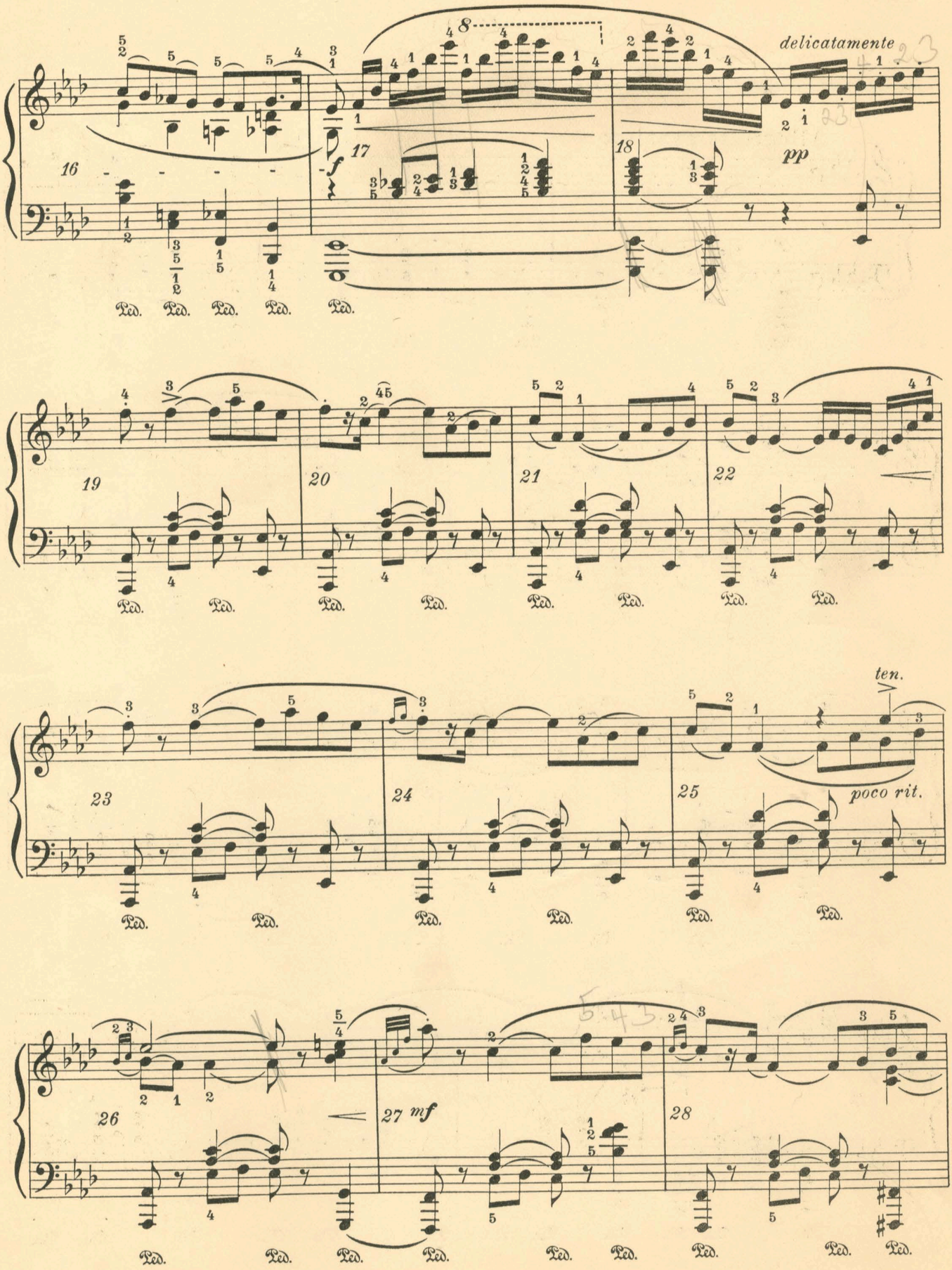
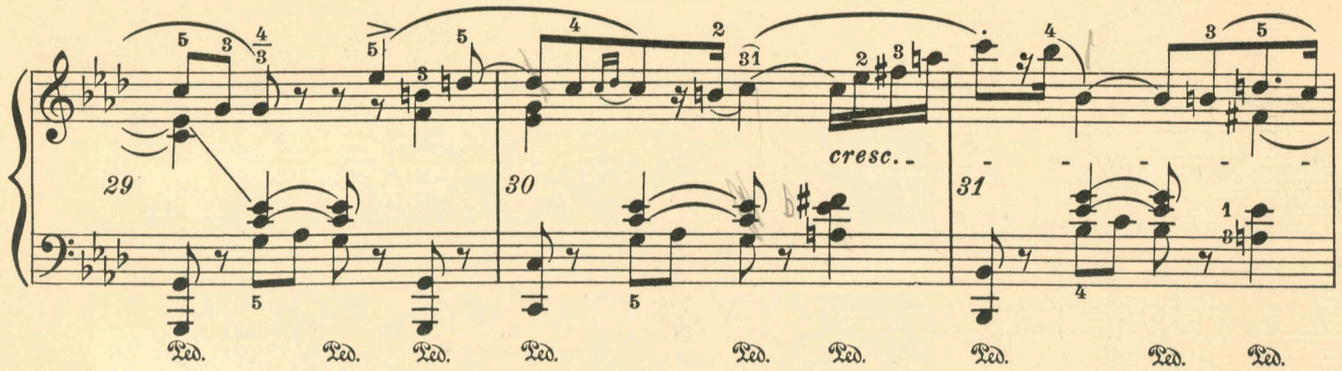
(IDYL)

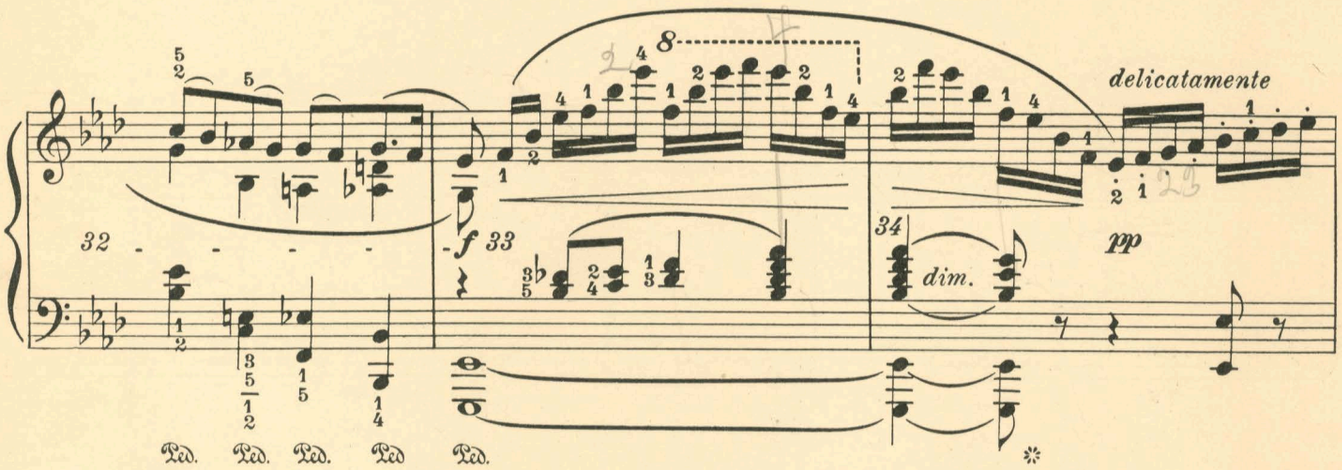
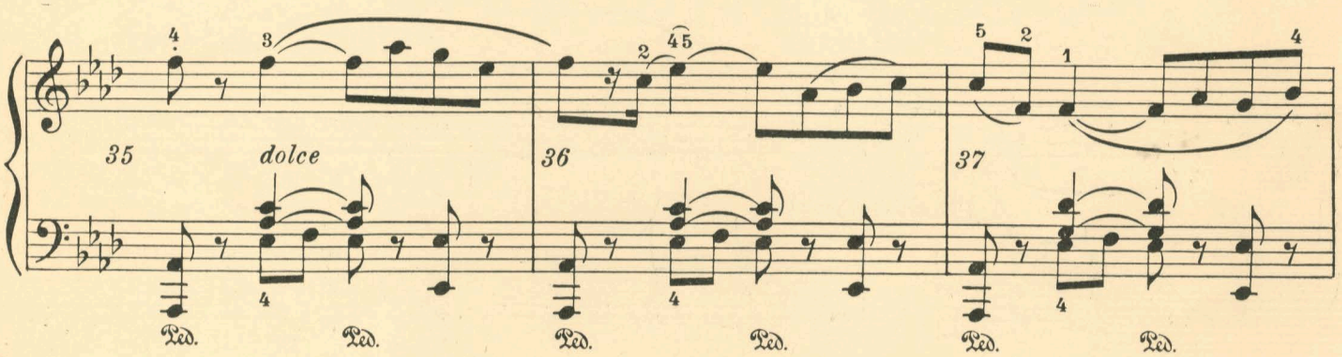
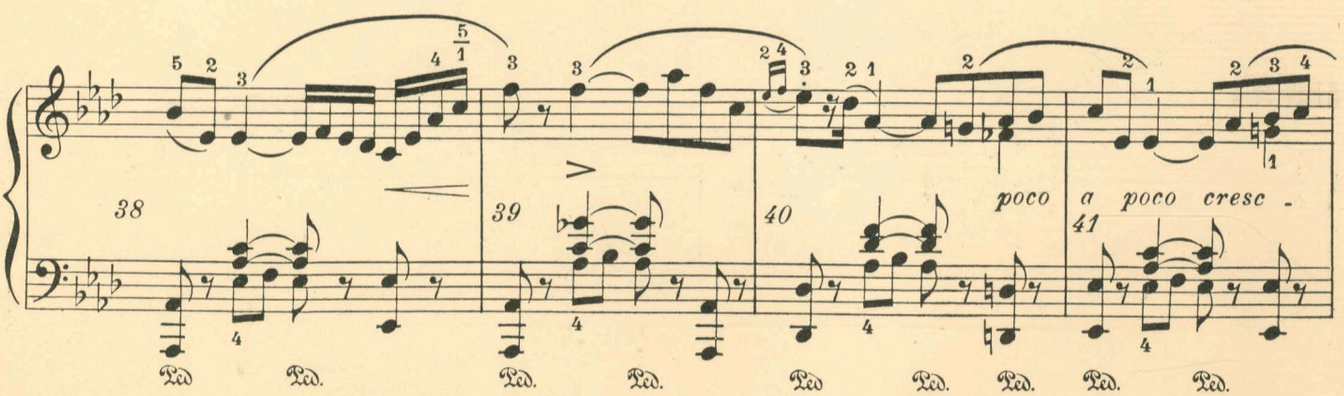
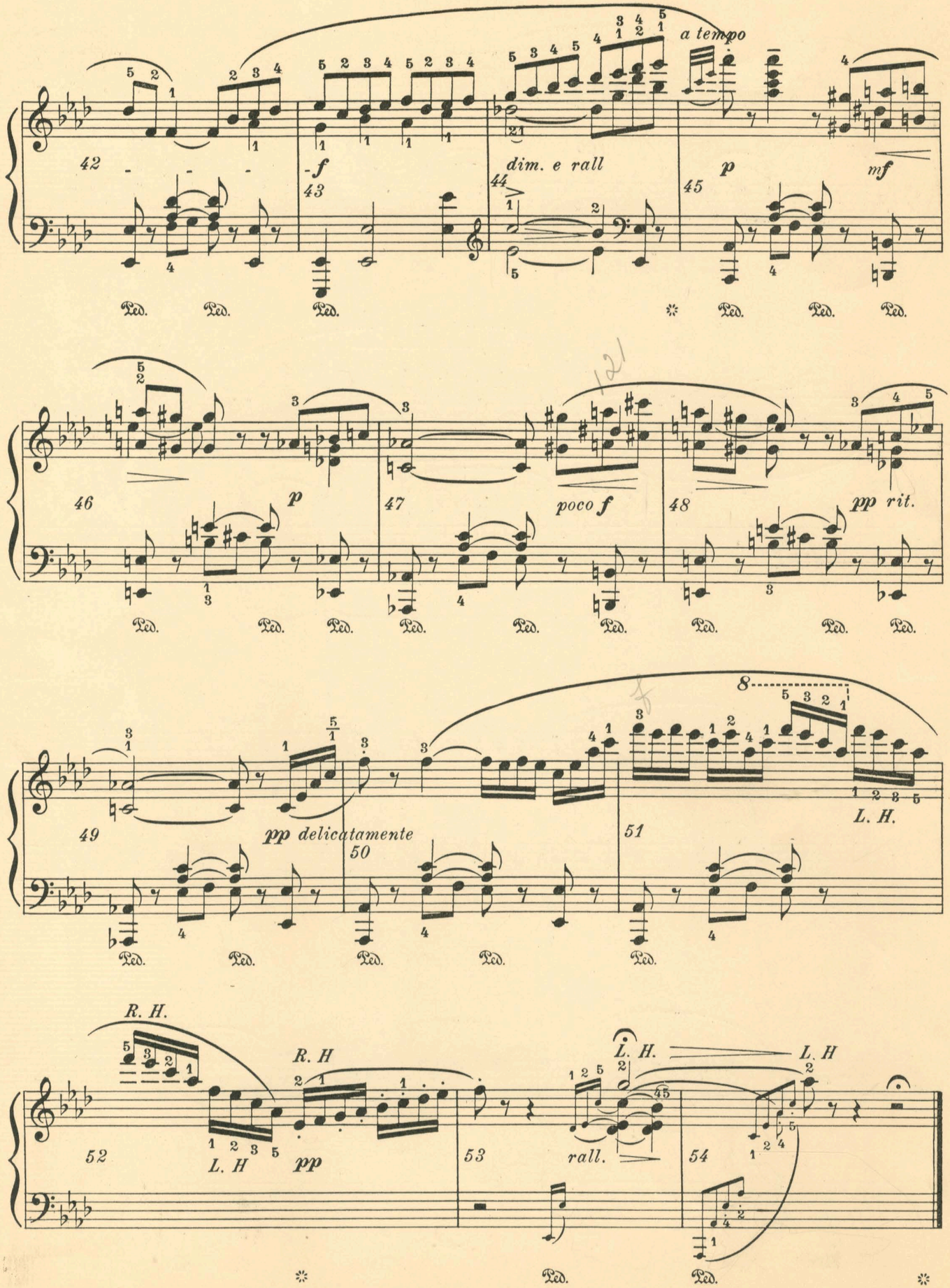
Revised and edited by Maurice Aronson

THEODORE LACK. Op. 134.



Copyrighted 1918, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1918 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.


delicatamente
pp
f
mf
poco rit.
ten.
16
17
18
19
20
21
22
23
24
25
26
27
28
Ped.

29
30
cresc.
31
Ped.


8
32
f
33
34
dim.
pp
delicatamente
Ped.

35
dolce
36
37
Ped.

38
39
40
poco a poco cresc -
41
Ped.

42
-f
43
dim. e rall
44
45
p
mf
a tempo
46
p
47
poco f
48
pp rit.
49
pp delicatamente
50
51
L. H.
8
52
R. H.
L. H
pp
R. H
53
rall.
L. H.
54
L. H
Ped.

IDILLIO

RECITATION QUESTIONS

BIOGRAPHY:

1. Give the date and place of Théodore Lack's birth.
   Ans.

2. Where did he study music?
   Ans.

POETIC IDEA:

3. Give the *Poetic Idea* of this composition.
   Ans.

METHOD OF STUDY:

4. With which beat and which measure does the melody begin?
   Ans.

5. How is the passage in measures 17-18 to be played?
   Ans.

6. How are the *staccato* notes in m. 18 to be played?
   Ans.

FORM:

7. What peculiar feature ends the 1st and the 2nd period?
   Ans.

HARMONY:

8. Name the tonic major and the relative minor keys of this composition.
   Ans.

9. Name two prepared suspensions in m. 16.
   Ans.

GLOSSARY:

10. What does *allegretto grazioso* mean?

For Teacher's Record

Class No._____

Received_____ Pupil_____

Grade (on Scale 100)_____ Address_____

Teacher_____

Music Education
VS.
Imitation of the Teacher

Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person. But, there is a vast difference between a Music *Education* and the ability to move the fingers over the keyboard to produce a succession of sounds. In one case, there is initiative and musical understanding—the other is mechanical mimicry of the teacher.

A Music Education for a piano student consists of two things:

(1) A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.

(2) Hands trained to execute the will of the educated mind.

Equipped with a true Music Education, the student is materially assisted in his own playing—he can draw on his store of accumulated knowledge and make independent progress—he can understand and appreciate the artistry of others.

Lacking a Music Education, the student can only mimic the teacher—there is no musical inspiration—he has no foundation of music knowledge upon which he can build and progress.

This Composition offers the student not only the music score with authoritative pedaling, fingering and phrasing—but also the poetic idea of the composer in writing this particular number, and annotations on proper interpretation. The entire Progressive Series Course is just as complete, just as sound pedagogically and musically as this composition.

Talent in music is not essential to the acquirement of a practical education in music. The *Progressive Series of Piano Lessons* enables the music instructor to impart a Music Education with the same success and results with which academic subjects are taught in the public schools.

For further information, see a *Progressive Series Teacher* or address:

Teachers Department

ART PUBLICATION SOCIETY

Saint Louis, Missouri